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Nous savons que le mur de la prison recule ;  
Que le pied peut franchir les colonnes d'Hercule,  
Mais qu'en les franchissant il y revient bientôt ;  
Que la mer s'arrondit sous la course des voiles ;  
Qu'en l'univers tout tombe, et qu'ainsi rien n'est haut.

Nous savons que la terre est sans piliers ni dôme,  
Que l'infini l'égale au plus chétif atome ;  
Que l'espace est un vide ouvert de tous côtés,  
Abîme où l'on surgit sans voir par où l'on entre,  
Dont nous fuit la limite et dont nous suit le centre,  
Habitacle de tout, sans laideurs ni beautés. . . .

toujours il réussit à nous intéresser et à nous faire admirer sa manière. Dirai-je que je le préfère dans le genre gracieux, dont les lignes suivantes sont un exemple ?—

Pendant que nous faisons la guerre  
Le soleil a fait le printemps :  
Des fleurs s'élèvent où naguère  
S'entre-tuaient les combattants.

Malgré les morts qu'elles recouvrent,  
Malgré cet effroyable engrais,  
Voici leurs calices qui s'ouvrent  
Comme l'an dernier, purs et frais.

Comment a bleui la pervenche,  
Comment le lis renaît-il blanc,  
Et la marguerite encor blanche,  
Quand la terre a bu tant de sang ?

Quand la sève qui les colore  
N'est faite que de sang humain  
Comment peuvent-elles éclore  
Sans une tache de carmin ?

Quelle a été l'influence de l'école parnassienne sur la poésie française ?—Cette école a été louée et critiquée d'une manière excessive, et, à notre opinion, elle ne méritait "ni cet excès d'honneur ni cette indignité ;" car elle ne fera pas époque dans la littérature contemporaine comme l'école romantique ou l'école naturaliste.

Certainement elle eut ses fautes mais elle eut aussi ses qualités, et V. HUGO lui-même en avait reconnu le mérite et adopté les règles, comme cela peut se voir dans ses dernières productions poétiques.

Le reproche le plus important qu'on puisse adresser aux Parnassiens c'est d'avoir quelquefois sacrifié l'idée à la perfection de la forme. M. LECONTE DE LISLE et beaucoup de ses disciples ont abandonné la césure après le sixième pied pour la remplacer par une après le quatrième et une après le huitième. Hâtons-nous de dire que la chose n'a pas été généralisée et que, l'étatelle été, il faut recon-

naître que cette coupe du vers ne manque ni de charme ni d'élégance. Disons, en terminant, que quelle que soit l'opinion qu'on entretienne, on ne peut refuser aux membres du Parnasse contemporain une connaissance parfaite de la langue et un talent poétique incontestable. S'ils avaient su observer davantage le *ne quid nimis* des Anciens, il est certain que leur place dans l'histoire littéraire de notre temps eût été brillante et enviable à tous égards.

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*Elene; Judith; Athelstan, or the Fight at Brunanburh; Byrhtnoth, or the Fight at Maldon:* Anglo-Saxon Poems. Translated by JAMES M. GARNETT, M.A., LL.D. Boston: Ginn & Co. 1889. 8vo, pp. xvi, 70.

Pioneers deserve our gratitude, no matter what our views may be in regard to the track which they follow; and when we remember what services Professor GARNETT has rendered to Germanic philology in general, and to Anglo-Saxon interests in particular, we feel more inclined to thank him for the result than to criticise him for details. He has given us the first earnest attempt in English to translate 'Béowulf.' At a time when Germans like HEYNE, in practice, and WÜLKER, in theory, had condemned that translation of Anglo-Saxon poetry which holds fast to the old form and diction (ETTMÜLLER, GREIN), Professor GARNETT came out with an English version which laid main stress upon the virtue of a "literal" rendering. For this general adherence to the form of the original, the present reviewer has praised the work of Professor GARNETT, and wishes still to praise it; but as regards the object and the nature of such "literal" translation, and the details of the work, gratitude must yield to criticism.

Of GARNETT's 'Béowulf' criticism has had its say. One thing about it no one has denied, and that is its sound scholarship. This absolute requisite for the task of a translator is brought in equal measure to the second undertaking of the sort, the work which lies before me. Before, however, attempting any

judgment upon the success of the translation itself, one must reckon with its purpose and its method. The purpose, as one easily gathers from GARNETT'S various remarks (in the *American Journal of Philology* ii, 355-361; in his 'Béowulf' preface; and in the present work, p. vii), is to be literal; but literal for whom? For the "general reader," as we find in the preface to 'Béowulf'? Or, as we are told in the new book, is the "literal" quality meant to be "serviceable to the student"? But we surely do not put "line-for-line translations" in the hands of the student! Is it, then, for the student of English in general, who does not and will not study the original—the average "reader"? Take an old-fashioned interlinear translation of VERGIL or any other classic author; erase the original text: here is line-for-line, word-for-word translation, a wonderfully exact reproduction of the syntax and other peculiarities of the original: who would put this into the hands of a "general reader"? Such a reader has no interest in Anglo-Saxon syntax; but he has a great interest in Anglo-Saxon diction, style and metre. He wants the poem: if you cannot give him the poem, tell him the story of it in straightforward prose. We do know one prose-version of certain poems which, despite the absence of metre, is filled with poetry:—I mean the 'Edda' of the GRIMMS. Take this opening sentence of the first Lay of Helgi:\* "In uralten Zeiten, als Vögel weis-sagend sangen und heilige Wasser von him-melhohen Bergen herab rauschten da gebar Burghild Helge, den grossherzigen in Brä-wald."—That is translation! Between that, and the attempt to reproduce diction and metre in a poetical, thorough and dignified way, I see no *via media*.

Briefly, then, I think Professor GARNETT'S great mistake lies in his choice of this same literal, line-for-line method, as he has understood the phrase. Literal and line-for-line by all means,—if it does not destroy modern English, if it does not rob the reader of that sense of poetry which was present, we may be sure, with the original hearer of the poem. I think I have shown that the literal method,

\* 'Edda, GRIMM-HOFFORY (Berlin, 1885) p. 22; cf. VIG-FUSSON-POWELL, 'Corp.' I. 131, for English prose.

as Professor GARNETT understands it, works for nobody's good; I shall try to point out its definite harm.

First we have jarring and un-English phrases, which result from the literal rendering of words. In 'Béowulf,' l. 202 runs (ed. HOLDER): *pone sið-fæt him snotere ceorlas lýt-hwón lōgon*; GARNETT translates (I use the second edition):

That journey to him the cunning churls  
Not at all blamed.

*Snotere* is not "cunning"; and *ceorlas* = "churls" is literal in a very dangerous sense. It does not make for antiquity, but for anarchy. Nor does it make for poetry, in reading the verses of 'Judith'—*hié pá on reste gebróhton snúde pá snoteran idese*, which Professor COOK and his scholars translate "to the couch they brought with speed the seeress"—to find this version in GARNETT: "they then to him at rest brought quickly the cunning woman." That is literal; COOK's "seeress" is, in one sense, not literal; but when we have thought of VELEDA and the rest, or of the fine eloquence with which TACITUS sets forth that "sanctum aliquid et providum" which the Germans revered in their women, then we can see what an Anglo-Saxon poet, singing of Judith, would mean by *snotor*: and we feel that the rendering "seeress," though perhaps a trifle strained, is much closer to the original than that degrading word "cunning"—as of Falstaff's "wise woman." This rendering is repeatedly given in GARNETT'S book: cf. 'Judith,' 55, 125, 145. A greater favorite than "cunning," however, is the adjective "clever." 'Judith' (171) is "the clever with gold adorned"; and (334) the battle is won "by means of Judith's clever lore, the moody maid's." "Clever," "lore," "moody"—for *gléawe*, *lære*, *módigre*! I admit that COOK's rendering "mettlesome maid" gives us to pause;—but "moody"! To be sure, a note says "spirited": but why put "moody" in the text?—Must we translate *ἰδιώτης* = idiot?—"Clever" for *gléaw* is very common, especially in the 'Elene.' "Law-clever earls" for *eorlas écléawe* (34) (and why "earls"?); "answers clever" (594); *gléawe miht*, which GREIN renders "der Weisheit Macht," is translated (1163) "clever might" ("him who

wisdom through clever might thoroughly knew");\* and the like. Some time ago RICHARDSON said of "clever" that "the word is not applied to the higher order of ability"; and the new dictionary tells a similar tale.—Is this trifling criticism? I think not. To meet words like "churls" or "clever," where the original has the equivalent of "men" or "wise," is just what degrades our idea of the poem. There is, moreover, a certain tact in choosing words, even where one is not literal; I am not sure that "thinking profoundly" gives us the right notion of *deôphycggende* (352). But I am sure that *snyttrocraeft* had a nobler note than "craft of wit" (374); and that the sentence *þæt was þréalic gepóht* is not adequately rendered by the literal "that was terrible thought" (426). In the same way, "life-weary" (the persons referred to were by no means eager to die) translates *fyrhðwér:ige*; ZUPITZA renders it "traurig im Herzen"; GREIN ('Dichtungen') "die Sinnbetrübten."—Again, the literal may be obscure. Who, without the original before him, could know what "welling" (765) means in the lines about hell: "there now in the welling endure they death-pain"? *In wylme* means 'in the rolling or eddying flames';—one thinks of our *burn* or German *born* and *brennen*, but it is not fair to insist to such an extent on the general reader's knowledge of etymology. However, the obscure challenges our attention and sets us to work; it is in this respect better than the ignoble or trivial, which we take for granted. When ELENE makes JUDAS a bishop, she gives him a new name—and she does this *þurh snyttrogeþeapt* (1060), which GARNETT renders "through counsel of wit."—We do not call raven or eagle a "fowl" nowadays: in 'Judith' 207 there is not even the excuse of alliteration for it.

Of mistakes in translation but few have been noticed. In 'Elene' 618, JUDAS asks ELENE, if a man have the choice between bread and a stone, how may he reject the bread and take the stone, *þonne hé bēga beneah?* GARNETT: "if both he enjoys." ZUPITZA (I have, unfortunately, only the first ed.) translates "zur verfügung haben." Now

\*GRIMM, 'Andreas und Elene' p. 151: "was sie wusten, beschlossen hatten. Craft ist Scientia."

GREIN, to be sure, gives ('Spr.' i, 90) "fruor" as first meaning; but in the 'Dichtungen' "wenn er beides bedarf." "Enjoys" is clearly wrong.—In 'Maldon' 34, why not adopt SKEAT's suggestion (in SWEET's note), and read "if ye are rich enough," for *gif ge spēdað tó párn?* GARNETT reads: "We need not each spill (destroy) *if ye speed to this.*"—That "tonic" and ringing answer of BYRHTNOTH, *þæt hér stynt unforcuð eorl mid his werode* (51) is rendered: "Here stands *not unknown* an earl with his band." Surely *unforcuð* is a finer litotes—"not dishonoured," "not ignoble"; SWEET: "noble, excellent"; ZERNIAL ('Das Lied von Byrhtnoth's Fall,' Berlin, 1882): "unverächtlich."—But these are trifles. The chief fault to be found with our author's actual translation is the tendency to the trivial and commonplace, or else the ridiculous. Ridiculous is perhaps too strong a term; but compare this passage (805 f.):

*hé mid báem handum  
éadig and égleaw upward plegade.*

"With both his hands,  
happy and law-clever, upward he clapped."

So much for choice of words: now for their order. The line-for-line and literal method involves not simply the parallelisms, which are of course necessary, but also those arrangements of phrase and sentence permitted in a language which was still full of inflections. The result, unquestionably damaging to poetical effect, serves no good purpose otherwise; moreover—and this is enough to condemn it—the principle is not followed throughout with any consistency. Take for example 'Elene' 181, "The Son men saved from the bonds of devils," and 'Elene' 284, "were able to tell": A.-S. *álýsde léoda bearn of locan deofla* (I should have read this, by the way, quite differently, taking subject from l. 179, and translating: "set free the children of men *etc.*"), and *reccan clidon*. Why write "the Son men saved"—rough, obscure—and yet "were able to tell," where an inversion would simply be awkward and useless, but not obscure? *Cui bono* to say: "Who the king that was hanged honor and praise" ('Elene' 453)? Whom does it help in any way when it reads: "Yet later the Lord mercy him showed, that to many became

he of people for comfort" ('Elene' 500)? Cf. further 'Elene' 526, where modern syntax is badly strained. If ('Elene' 578) we read "that you on the mountain bale-fire shall take," the context may help us; but what is gained by the obscurity? In short, the question arises: What good can come to any reader or student from these vexed and useless constructions? They are not English. They are not Anglo-Saxon.—One more example of this sort. 'Elene' 1168 f.: "That is becoming that word of the Lord thou hold in heart." . . . We say, of course, "*It* is becoming." The first "that" is a most useful word for teaching the evolution of the modern "conjunction" (Cf. KOCH, 'Satzlehre,'<sup>2</sup> §514); but does this justify the use of it in modern English?

As regards the metrical rendering, I find the 'Athelstan' a spirited and successful piece of work, the best in the book.\* I can see no gain in the use of an erratic and occasional accent to mark the stress, as in 'Elene' 458, 884, and especially (1098) the almost ludicrous "Cyriacus on Calvary"; just before (1059), he was Cyriacus. Yet there are a great many admirable lines—full of the right movement and manner—which remind us of the original; they justify the assertion that if Professor GARNETT would only sacrifice the "literal and line-for-line" method as he understands it, and would resolve to translate the poem, he could silence all criticism. I take a passage, 'Elene' 86 ff., in proof:

"At hest of the holy, his heart-lock unloosed,  
Upwards he looked as the messenger bade him,  
Trusty peace-weaver. He saw bright with gems  
Fair rood of glory o'er roof of the clouds. . ."

Probably (as I said with regard to MORRIS'S 'Love is Enough,' *American Journal of Philology* vii, p. 75) the anapaestic movement is too rapid for A.-S. verse; but the effect here is good.—GARNETT'S 'Maldon' has successful passages; and, generally speaking, the work in this new book is better than the work in 'Béowulf.'

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\*In the Bibliography, GARNETT, like WÜLKER before him, omits from the list of translations of 'Athelstan' the version made by Mr. E. A. FREEMAN for his 'Old English History,' and printed on pp. 155 ff.

*The Articulations of Speech Sounds* represented by means of Alphabetic Symbols by OTTO JESPERSEN. Marburg: Elwert. 1889. 8vo, pp. 94.

Students of phonetics have reason to deplore the fact that in their rapidly developing science there exists no unity either in terminology or in mode of transcription. Each successive treatise on phonetics offers a new system of notation and has its own nomenclature. To take an example at random from an alphabetic list of phonetic terms printed in the appendix to the treatise before us, it appears that the terms *Flaps*, *Laterals*, *Linguolaterals*, *Liquids* and *Mittellauter* are all used by different phoneticians in describing the same class of sounds. The result is so bewildering that it often becomes a matter of no little difficulty to understand an author's meaning, if one happens to be unacquainted with the particular system which he uses. The present attempt is especially intended to remedy the confusion arising from these defects. It was our author's object to formulate a transcription which would do away with useless and misleading terminology, and which would clearly convey one meaning and one only.

The inefficiency of Roman letters for phonetic transcription, because of the many cross-associations to which they give rise, is well recognized. For reasons quite as apparent, the new signs must be based upon a physiological rather than an acoustic study of the sounds. Symbols resting on such a basis have been provided by Mr. BELL in his 'Visible Speech,' but their general employment is difficult for the practical reason that, while they can easily be written, only very few printing establishments are supplied with the types for them. Another important point to be considered is the fact that "*all sounds are equally compounds*." To take a simple example (p. 6): "The simple sound *m* is physiologically the resulting consequence of the following conditions:  $\alpha$ , lips shut;  $\beta$ , tongue-point resting in the bottom of the mouth;  $\gamma$ , the surface of the tongue not raised towards the palate;  $\delta$ , nose-passage open;  $\epsilon$ , vibration of the vocal chords, and  $\zeta$ , air expelled from the lungs." Altering any one of these positions, will